

Chandan Sen's Play: Damini Hay

Playwright: Chandan Sen

Director: Meghnad Bhattacharya

Group: Sayak, Kolkata

Language: Bengali

Duration: 1 hr 30 mins

The Play

Damini Hay is an elaborate and symbolic portrayal of how a woman stricken by poverty remains unburdened by it. The play is a tribute to a woman's inner strength and ability to rise above problems such as grinding poverty. The situation of the play is a poverty-stricken, out-of-the-way village of Bengal where hunger, exploitation, greed, and deception reign unbridled, and the poorest subalterns living there grow-up believing everything is an unchangeable lot.

Director's Note

The space between the parameters of poverty and utopia is difficult to describe and justify. The play moves between the real and the surreal, between poverty and hunger, and dreams of utopia and motherhood. The play is also concentrated on well established truths about poverty and exploitation, most of which is man-made. Simultaneously it pays tribute to a woman's inner strength and ability to rise above grinding poverty.

The set design demonstrates an experiment of a dwelling place that is visually in ruins and is a representation of the stark reality of poverty that has gripped even those who claim the right to live. The light and music have been designed to describe the dreams of motherhood that the protagonist has.

The Director

Meghnad Bhattacharya has directed the translations as well as

adaptations of plays by great masters like Tolstoy, Brecht, Schedrin, Somerset Maugham and Moliere. His noted play productions are Dui Hujurer Gappo, Gnan Briksher Fol, Daibaddha, Bashbhumi, Badhutantra, Karnaboti, Aa Awa Ka Kha, Sanjhbela, Dildar, Pinki Buli, Dhrubatara, Damini Hay, Passing Show, Premkatha etc. Meghnad has also directed three plays in Canada produced by Prabasi Toronto in 2006, 2008, 2013 and three plays in USA, one produced by Epic Actors' Workshop in 2013, and two by Spotlight Columbus in 2015 and 2016. He has also directed a play Charduar by Gandhar Kolkata in 2002. Apart from theatre Meghnad has directed several TV plays in different channels and has also acted in at least 50 TV serials and films.

The Playwright

One of the frontline playwrights of Bengal, Chandan Sen has written more than hundred plays including his adaptations and inspired works of Schedrin, Chekov, Tolstoy, Lorca, Eugene O'Neil, Sartre, Brecht and others for the Bengali Theatre. His plays have been translated in Hindi, Assamese, Oriya, and Telugu.

The Group

Sayak has the pride distinction of staging more than 3000 performances of 26 full length and 7 short plays, not only in all corners of West Bengal but also in different parts of the country and in countries like U.S.A. Canada, Bangladesh and Kuwait. Sayak, with its large involvement in multifarious theatrical activities has built a theatre hall Bijon Theatre, in North Kolkata. The group also conducts lectures on dramaturgy, and organises festivals of selected Bengali plays and children theatre workshops, and publishes a yearly theatre journal Sayak Natyapatra.

Cast & Credits

Lakshmikanta Biswanath Roy

Ganesh Pradip Das

Kartick Uttam Kumar Dey

Damini Kathakali
Jabali Aruna Mukherjee
Judhistir (Chief) Subrata Bhawal
Kalyan (Head Clerk) Dhurjati De
Bonomali (Tout) Meghnad Bhattacharya
Chakka Ajoy Sankar Banerjee
Panja Goutam Sen
Gunga Jayanta Das
Farash Samar Das
Villagers & Ghosts Kartick Maitra, Santanu Bhattacharya,
Susanta Dasgupta,
Samir Deb, Prasenjit Kundu, Samiran Bhattacharya,
Parimal Chakraborty

Music Subhendu Maity
Light Joy Sen
Stage Soumik, Piyali
Choreography Subhendu Mukherjee, Kabir Sen Barat
Make-up Panchanan Manna
Light Operator Somenath Chattapadhyay
Background Music Swapan Bandhopadhyay
Music Operator Asit Maitra

Story Amar Mitra
Playwright Chandan Sen
Director Meghnad Bhattacharya

Contacts

Director, Sayak
C/o 192 G, Acharya Prafulla Chandra Road.
Shyambazar, Kolkata- 700 004
Ph: 033-25551973
M: +91 9230517473, 9830716207
E: sayak_theatre@yahoo.co.in
theatresayak@gmail.com

JainendraDost's Bhikhari Naama

Play:

Playwright & Director: Jainendra Dost

Group: Bhikhari Thakur Repertory, Chhapra (Bihar)

Language: Hindi & Bhojpuri

Duration: 1 hr 15 mins

The Play

Bhikari Nama is a musical play based on Bhikhari Thakur's life and his contribution to theatre. The play is broadly divided into four parts, each exploring one phase of his life. The first part presents his childhood, seamlessly moving into the section exploring his youth where Bhikhari Thakur narrates his life and talks about his marriage and his migration to Bengal in search of livelihood. He continues to work as a barber, his caste profession, in Bengal and also takes a keen interest in the Ramleela performances. Not too long after that, he returns to his village and starts putting up Ramleela performances. The next segment shows how Bhikhari Thakur goes on to set up his own theatre troupe, writing plays that go on to be wildly popular.

Director's Note

As a researcher and director, I was amazed by the expertise in his work despite him being formally uneducated, and the way he worked behind the scenes. Ranchandra Manjhi, Shivrul Bari and Lakhichand Manjhi, three seasoned performers from Bhikhari Thakur's original troupe, were a great support and it was with their guidance that I started the study of Bhikhari's biographical songs, the play Naayi-Bahar, and the Bhikhari Thakur Shanka Samadhan. After this, I began collecting stories and events from Bhikhari's life, right from his birth to when

he created the Naach group. These were then re-assembled in chronological order before being made into a written performance text. The real challenge here was to think of the form that would best reflect the multifaceted artist's work and life. We found the answer in our very own Launda Naach tradition. We weaved together songs, music, dance, drama and comedy in a documentary theatre form. The play uses purbi, nirgun, doha, choubola and many other folk singing traditions in a theatrical form which highlight the cultural, sociological, and economic facets of Bhikahri Thakur's life.

The Director & Playwright

Jainendra Dost is the founding director of Bhikhari Thakur Repertory and Research Centre. He studied theatre at the Department of Dramatics and Film Studies (MGAHV, Wardha). He also pursued a PhD in the School of Arts and Aesthetics, Department of Theatre and Performance Studies, Jawaharlal Nehru University, New Delhi. He completed his PhD thesis on the Launda Nach tradition, focusing on Bhikhari Thakur's invaluable contribution to the form, this year. He has directed more than fifteen plays and many folk musical programs, and his theatre company has been invited to international theatre festivals in Pakistan, Sri Lanka, Bhutan and Nepal where it performed successfully. Recently Jainendra made a documentary film on Bhikhari Thakur's life and theatre performances, Naach Bhikhari Naach, with the support of Doordarshan and Public Service Broadcasting Trust (PSBT). The film has been screened at film festivals in the country and abroad, and has received much appreciation.

The Group

Bhikhari Thakur Repertory Training & Research Centre is dedicated to the study and research of folk theatre traditions. Traditional actors who were trained and worked under the guidance of Bhikhari Thakur himself are an integral part of this repertory. The collective has performed at famous national and international festivals. The eldest member and

artist of the Bhikhari Thakur Repertory, Ramchandra Manjhi, received the Sangeet Natak Akademi Award in 2017. In the same year, the repertory and Sangeet Natak Akademi of India also organized an event, Bhikhari Thakur Theatre Centennial Celebration, at Bhikhari Thakur's birth place, Kutubpur, and also in Chhapra (Bihar).

Cast and Credits

Sutradhar Jainendra Dost

Pyari Sundari/Singer Sarita Saaz

Story Teller/Singer Ramchandra Manjhi

Story Teller/Singer Lakhichand Manjhi

Story Teller Shiv Lal Bari

Harmonium Jaleshwar Mali

Dholak Bharat Thakur

Jhaal Raghu Paswan, Ramchandra Manjhi Chhote

Tabla Rahul Kumar

Chorus Priyanka Kumari, Gauri Shankar, Brijnath Singh

Light Shiv Kumar

Light Assistant Vivek Kumar

Set Ramlakhan

Property Naresh Gautam

Make-up Ankita Chaudhry

Music Design Sarita Saaz

Backdrop Design Dipti Ogre

Production Manager Nashim Ahmad

Stage Manager Ranjeet Kumar Ram

Script, Design & Direction Jainendra Dost

Contacts

Bhikhari Thakur Repertory

Vill: Ramnagar, Near Railway Crossing,

P.O. Sandha, Chhapra, Bihar- 841301

M: +91 9560695145

E: dostjai@gmail.com

Girish Karnad's Play: Tughlaq



Playwright: Girish Karnad

Translator: B.V. Karanth

Director: Bharti Sharma

Group: Kshitij, Delhi

Language: Hindustani

Duration: 2 hrs

The Play

Tughlaq explores the series of events that led to the downfall of one of the most fascinating kings of Delhi, Mohammed-bin-Tughlaq. The protagonist, known for his reformist, ahead-of-times ideas had a grand vision, but his reign was an abject failure. He started his rule with great ideals of unifying India, but in twenty years his reign had degenerated into anarchy and his kingdom had become a 'kitchen of death'.

The vision of Tughlaq to unify India and keep religion out of politics cost him dearly.

Director's Note

Muhammad bin Tughlaq wanted to build a secular state, moving his capital from Delhi to Daulatabad, a Hindu-majority city. His ideas about the economy were new but he turned into a whimsical tyrant who couldn't control the kingdom any more. The life of the people is governed and corrupted by the interaction of the saints and the politicians. Tughlaq, who pretends to be a true follower of religion, commits countless murders to retain his monarchy. The play is eerily contemporary with thirteen scenes woven around the life and times of Muhammad bin Tughlaq, the 14th century sultan of Delhi, and an authoritarian but idealistic king who

disintegrates into failure in a span of twenty years. Tughlaq is noted for its symbols like prayer, sleep, game of chess and the rose which are used to heighten the effect of the play.

The Director

Bharti Sharma is a National School of Drama graduate and has been doing theatre in Delhi for last 38 years. She has acted in over fifty plays and has directed more than 35 plays. She has been awarded the Senior Fellowship by the Ministry of Culture, Govt. of India. She has directed and co-produced a comedy serial for Doordarshan, directed documentaries made by Kshitij for Dept. Of Culture, Govt. of India, and has directed short-films and educational films for Deepaliya Plan Project (a social organization). She has acted in tele-films and a few episodes of the popular TV serial Bhanwar.

The Playwright

Girish Raghunath Karnad was an Indian actor, film director, Kannada writer. He is the recipient of Jnanpith Award for Kannada, the highest literary honour conferred in India. He was also active in the world of Indian cinema working as an actor, director, and screenwriter, earning numerous awards along the way. He was conferred Padma Shri and Padma Bhushan by the government of India.

The Group

Kshitij theatre group was established in 1987 by a few graduates of National School of Drama, headed by NSD alumna Bharti Sharma, with the aim of promoting Indian art and culture through theatre. Apart from producing plays it has also been organizing theatre workshops in remote areas of the country in collaboration with the Department of Culture, Govt. of India.

Cast & Credits

Tughlaq Mohit Tripathi

Sauteli Ma Bharti Sharma

Barni Lakshya Goel

Najeeb Nitin Koul
Azeez Anurag Kumar
Aazam Divyanshu Kumar
Sheikh Prabhat Mishra
Shahbuddin Akshay Malik
Ratan Singh Vishal Kasana
Ghiyasuddin Vishal Kasana
Kaka Prabhat Mishra
Mazhabi Aadmi Naveen Panday
Jawaan Sudhanshu
Shareef Lokesh Patel
Hindu Kamal Sharma
Sipahi Naveen Pandey
Hindu Aurat Priya Yadav
Jawaan Atul Pandey
Darbaan Kapil
Naqeeb Abhishant
Qareem Khan Bhartendu Pandey
Aurat 1 Ritu Sharma
Aurat 2 Shweta Gupta
Aurat 3 Shivani Arora
Dhindhorchi Lokesh, Atul Pandey, Abhishek
Ameer Umra Nitesh, Abhishek Bajpayee, Kamal, Pankaj, Sanjeev,
Kapil, Jaideep, Ankit Rawal, Prakhar
Hindu Sipahi Lokesh Patel, Tarun Srivastava, Naveen Pandey,
Atul Pandey, Abhishek Kamboj, Namit Singh, Ankit Raj, Vishal
Kasana
Crowd Ritu, Shweta, Shivani, Naveen, Lovely, Abhishek
Bajpayee, Nitesh, Kamal, Ishan Pundir, Nitin Joshi, Sanchit
Agarwal, Ankush Singh, Nishant Singh, Tarun, Abhishek Kamboj,
Namit, Ankit, Vishal, Bhartendu, Kapil, Lokesh, Jaideep, Ankit
Rawal
Mulazim/Muslim Sipahi Ankit Raj Singh, Naveen, Atul,
Bhartendu, Nitin Joshi, Abhishek,
Namit Singh

Lights Himanshu B. Joshi

Music Rupesh Bhimta
Set Management Abdul Hakim
Costume Nitin, Naveen, Abhishek, Ishaan
Property Abhishek Bajpaye, Lovely, Atul
Poster/Brochure Anurag Thakur
Assistant Director Anurag, Divyanshu

Playwright Girish Karnad
Director Bharti Sharma

Contacts

Director, Kshitij
A-9, Swati Complex, 3rd Floor,
Acharya Niketan, Mayur Vihar, Phase- I
Delhi- 110091
M: +91 9810824194
E: kshitij.t.group@gmail.com

Salim Mullah & Aditi Arya's Play: Ashanti Mullah

Playwrights: Salim Husan Mullah & Aditi Arya
Director: Mayengbam Sunil Singh
Group: NSD Student Diploma Production, New Delhi
Language: Hindi
Duration: 1 hr

The Play

This play begins with a series of family crises. All the members of this family are ambitious in their attempts to prove themselves. But living under the same roof, they fail to hold the family together. Each individual wants to take the entire family on his/her own journey. The patriarch of the

household has a few expectations from his children but the children have different dreams. The play can be seen as a tussle between individual dreams and familial realities. As the play progresses, we find echoes of an entire nation in this household with each representative putting forward the problems concerning his field of interest. The social, political and economic aspects of the country are reflected in the bizarre yet relatable circumstances that one family encounters. All the relationships, ambitions and socio-political issues in this play have a satirical undercurrent.

Director's Note

In our society, one doesn't always appreciate individual endeavour. Each of us has his/her own story. What role does family play in this story of ours? What role does the government play in this story of ours? Do people with government jobs need to depend solely on the government? Do people with no jobs need to depend solely on their families? Is the development of a state only its government's responsibility? I believe it's every individual's prerogative to work for his/her own well-being while contributing to the family as well as the state's welfare. These scenarios make the premise of our play. With family crisis at its centre, it is a mini parliament in itself!

The Director

Mayengbam Sunil Singh is a graduate of 2019 with specialization in Direction from National School of Drama. In Manipur, he worked as an artist in the group Yumjao Lairembi Dramatic and Cultural Union, and Kangleipak Lamyamba theatre. He has also completed a three-year course of Manipuri classical dance and folk dance. Now he is working as an artist in T.I.E Company at NSD.

The Playwrights

The play has been co-written by Salim Mulla and Aditi Arya. Salim Mulla is from Kolhapur, Maharashtra. He graduated in political science and then completed his diploma with acting

as specialization, from National School of Drama (2016-2019)
Aditi Arya is from Haryana. She did her graduation and masters
in commerce, and completed her diploma with acting as
specialisation from National School of Drama (2016-2019)
Aditi and Salim are conducting a series of workshops with the
theme 'Understanding Theatre', in different parts of India.

The Group

This play is a part of National School of Drama's graduate
showcase of class 2019. It aims to provide a platform to
encourage emerging theatre practitioners to share their work
with a wider audience.

Cast & Credits

On Stage Jitu Rabha, Aditi Arya, Manoj Kumar Thapar, Sayan
Sakar,
Pallav Singh, Somnath, Salim Husan Mullah, Bhumisuta Das

Light Sejuti Bagchi

Music Vetri Boopathy

Costume Ashwini Joshi

Property Aditi Arya, Somnath

Choreography Gujan Shukla

Script-writing Salim Husan Mullah, Aditi Arya

Special thanks Aditi Arora

Playwrights Salim Husan Mullah & Aditi Arya

Concept, Design

& Direction Mayengbam Sunil Singh

Contacts

Mayengbam Sunil Singh

M: +91 9774209861

E: mayengbam1234@gmail.com

William Shakespeare's Play: Richard III

Playwright: William Shakespeare

Director: Guy Roberts

Group: Prague Shakespeare Company, Czech Republic

Language: English

Duration: 2 hrs 50 mins

The Play

Shakespeare's conclusion to his epic Wars of the Roses chronicles, Richard III is a riveting portrayal of the politics of power, both personal and political, at their most devious and bloody. Deformed in body and spirit, this depraved madman is obsessed with becoming King of England. Does he fall? Of course, but not before he has taken all of us on his wickedly entertaining ride. Jealous and crippled, Richard of Gloucester murders his brothers, nephews, and any opposition to become King Richard III. In the end, Henry of Richmond raises an army, kills Richard in battle, and becomes King Henry VII.

Director's Note

Like Richard eating away at anyone in his path, the play Richard III gnaws on our global consciousness. It is a story that plays out time and time again, and, if anything, has become even more relevant now, over four hundred years after it was written, with corrupt leaders doing absolutely anything to achieve and maintain power. I am excited to present a new production of this timely play supported by the exciting and dynamic multi-national artists we have assembled for this special event. PSC is continental Europe's only professional English-language Shakespeare company, employing artists from across Europe, Asia and North America, by bringing together a group of artists from many different cultural sensibilities. We are able to come together, united by the words of William

Shakespeare, as we explore the deep resonances this play brings out concerning national identity, politicians, corruption, honor, duty and the extreme measures, people – both good and bad, will push themselves to in their ambitious climb to the heights of power.

The Director

Guy Roberts is the Founding Artistic Director of Prague Shakespeare Company (PSC). Guy won the 2018 Best Actor Houston Theatre Award for his performance of the Poet in An Iliad. Guy has been awarded the TG Masaryk Medal of Honor from the Masaryk Democratic Movement in recognition for his work promoting arts and artistic freedom, and the inaugural Sidney Berger Award from the Shakespeare Theatre Association in recognition of his outstanding talent and dedication to the works of William Shakespeare. His award-winning work as actor, director and producer has been seen in over 200 productions in the US, Czech Republic, France, the Netherlands, India, Hungary, Austria, Slovakia, Poland, Qatar and Egypt and has been honored with multiple awards and over 100 US theatre award-nominations for Best Actor, Director and Production.

The Playwright

William Shakespeare was a renowned English poet, playwright, and actor born in 1564 in Stratford-upon-Avon. Shakespeare was a prolific writer during the Elizabethan and Jacobean ages of British theatre (sometimes called the English Renaissance or the Early Modern Period). Shakespeare's works include 38 plays, 2 narrative poems, 154 sonnets, and a variety of other poems.

The Group

Based in Prague, Czech Republic, the award-winning Prague Shakespeare Company presents professional theatre productions, workshops, and other theatrical events of the highest quality, conducted primarily in English by a multinational ensemble of professional theatre artists, with an emphasis on the plays of William Shakespeare. Celebrating its 12th year, PSC has

entertained, enriched, enlightened and inspired students and audiences not only in the Czech Republic but in India, United States, Hungary, France, Egypt, Qatar, Netherlands and elsewhere around the world.

Cast & Credits

Richard Duke of Gloucester/King Richard III Guy Roberts
Queen Elizabeth Jessica Boone/Lady Anne Deputy High
Commissioner Jan Thompson, OBE
Edward IV Lane Davies
Buckingham Scott Bellefeuille
Richmond/Henry VII Taylor Napier
Clarence/Catesby Jeff Smith
Margaret Abigail Rice
Duchess of York Julie Josephson
Hastings/Lord Chamberlain John Poston
Archbishop Robert Orr
Lord Rivers Dan Brown
Lord Grey Stanislav Callas
Lord Stanley Bob Boudreaux
Tyrrel Vanessa Gendron
Ratcliffe Grant Podelco
Sir Robert Brackenbury/Keeper of the tower David Fisher
Princess Elizabeth Natassia Bustamente
Prince Edward Julian Bellefeuille

Light Designer Premysl Janda
Costume Designer Eva Bellefeuille
Hair & Make-up Designer Eva Nyklickova
Stage Manager Eric Sammons
Assistant Stage Manager Kris Ayers

Playwright William Shakespeare
Director Guy Roberts

Contacts

Director, Prague Shakespeare Company
U Havlickovych Sadu 1531/11, Prague 2,

Czech Republic- 120000

M: +420 776469159

E: eric@pragueshakespeare.org

Rakesh Ghosh's Play: Upal Bhaadury... Tale of a Dead Star

Playwright & Director: Rakesh Ghosh

Group: Dum Dum Shabdomugdho Naatyokendra, Kolkata

Language: Bengali

Duration: 1 hr 50 mins

The Play

Upal Bhaadury...Tale of a Dead Star is based on the life of a living legend Sri Chapal Bhaduri. He is a renowned female impersonator in Bengali Jatra. As a teenager, after the death of his mother, Chapal Bhaduri came to perform in Jatra for the purpose of raising money due to severe poverty. His voice was girlish, so he got a chance to play female roles. For this, he had to endure humiliation by the society. After a while, Chapal Bhaduri became 'Chapal Rani'. Gradually he became a popular actor and a star of Jatra world. But the moment female artists joined the Jatra, Chapal Rani was rejected. The 'rani' began to work as a servant in households for survival. In exchange for a little money, he started singing bhajans in front of the temples, slums and streets of Kolkata. Someone from theatre saw his performance and gave him an opportunity to perform in theatre. According to Chapal, Jatra has given him money, but theatre has given him respect. Chapal Bhaduri has played the role of Upal Bhaduri in this play.

Director's Note

What does a creative artiste desire? He wants wealth, fame, honour. But all of these become insubstantial at a certain point in his life. What drives him relentlessly is an intense desire to create exquisite art. This drive gives him fulfilment, guiding him to explore new horizons in his creativity.

Upal Bhaadury...Tale of a Dead Star is not just a play, but also the journey of an actor who has devoted his life to art. His life is a tutorial to be followed not only by actors but by artists from any field. The play takes on a complex, layered and nuanced meaning, stirring up in its vortex all the intricate shades of love, dependence, endearment, affection, desire, illusion and... betrayal. It is a strange conflict between the flesh and the spirit, the performing body and the soul, the inner workings of the artiste's mind and its manifestation in performance.

I felt the importance of making the audience aware of this forgotten 'rani' or 'diva' of Bengali theatre, and bring him again into limelight when he is in his 80's, when he is all alone staying in an old age home in his last days. It is a tribute to our beloved Jatra-diva Chapal Rani.

The Director & Playwright

Rakesh Ghosh is a professional playwright, director & actor for theatre, television & films. In the beginning, he joined Dwandik, a Howrah based theatre group & performed in its plays. He also worked with the theatre group Natadha. In 2006 he formed his own theatre group Shabdomugdho for which he writes and directs plays. Rakesh has worked with legendary theatre personalities. He has worked under Sri Manoj Mitra. His group had been selected for National Theatre Festival organized by State Govt. of West Bengal in 2017 & 2019. Rakesh Ghosh has worked as a writer and assistant director for television serials and films. He has also acted in short films, television serials & telefilms. Presently he is working with Star Jalsa as a story developer and script writer.

The Group

Dum Dum Shabdomugdho Naatyokendra was established in the year 2006. The organization has produced 16 contemporary productions till date and has performed all over West Bengal, in the 20th Bharat Rang Mahotsav, and at 4th National Theatre Festival 2018 organized by Minerva Natasanskriti Charcha Kendra, Natya Mela.

Cast & Credits

Upal Bhaadury Chapal Bhaduri

Gour Mohan Rakesh Ghosh

Madhab Pradip Roy

Pratap Jayesh Laha

Masterji Nilanjan Saha

Chorus Aninda Roy, Prasenjit Kundu, Raja Rajbhar, Abhijit Dutta, Rahul Roy, Abhi Banerjee, Barnali Roy Chowdhury, Sampreeti Chakraborty, Priyanka Das, Pampa Goswami, Ranjan Bose

Light Design Debabrat Sarkar

Scenography Atanu Sarkar

Music Recording & Mixing Abhijit Acharya & Jagmohan Singh

Make-up SK Israfil

Costume Ranjan Bose

Sound Operator Bandan Mishra

Art Setup Manindra Bera

Vocals Ranjan Bose, Abhijit Acharya, Prakriti Dutta, Jagmohan Singh

Playwright & Director Rakesh Ghosh

Contacts

Dum Dum Shabdomugdho Naatyokendra

F-26/5, Karunamoyee Housing Estate

Salt Lake City, Kolkata- 700091

M: +91 9830174823, 7044237333, 9339538902

E: dumdum.shabdomugdho@gmail.com

Prokopiĭ Yadrikhinsky's Play: DJYRYBYNA



Playwright: Prokopiĭ Yadrikhinsky- Bedjeele

Director: Matrena Kornilova

Group: The Olonkho Theatre, Russia

Language: Russian

Duration: 1 hr 40 mins

The Play

Djyrybyna, The Warrior Woman is an ancient Yakut legend about the importance of each thing's place in our universe. Our universe is composed of three worlds. The lower world is a place where evil spirits live. The middle world is a place for human beings and animals, and the upper world is where our ancestors and good spirits live. There was a baby who was born to be a hero and to defend the people's world from evil spirits. The lower world stole him and Djyrybyna, who was supposed to become his wife, went through the three worlds, defeated all enemies and obstacles and brought the man back to the people's world.

The Director

Honoured artist of the Republic of Sakha, Marya Vladimirovna Kornilova was born in the city of Yakutsk in a family of actors. In 1985 she graduated from the Yakut Actors Studio at the Moscow Higher Theatre School in M. S. Shchepkina (HEI). Immediately after graduation, she entered the Yakut state theatre P.A.Oyunsky, in the service of which she devoted her entire life and became one of the leading actresses of the main troupe of the Yakut. Her last years were devoted to the

revival of Olonkho as an actress, researcher and director of the Theatre of Olonkho. She died in February 2019.

The Group

There are many traditional classical theatres of the peoples of the world such as the Nogaku Theatre (Japan), the Sanskrit Theatre Kutiyattam (India), the Kunqu Opera (China) and others. The Olonkho Theatre is a unique multi-genre phenomenon of theatrical culture aimed at preserving the mythology, and ethical and aesthetical principles of the Yakut people (of Russia). In addition, The Olonkho Theatre meets the requirements of the most demanding audience using modern and high technology. The idea of this project is to promote The Olonkho Theatre as a unique phenomenon of modern culture. Acquaintance with The Olonkho Theatre should prompt ideas on promotion of theatre, on its original function, and the role it should undertake today.

Cast & Credits

Narrator Petr Basnaev

Dyrynyba Lena Olenova

Dyrynyba's Brother Pavel Kolesov

White Female Horse Nyurguyaana Markova

Galloping Horse Valeri Savvinov

Messenger Vladislav Ivanov

Sacred Bird Udaganka Anastasia Alexeeva

Spirit of the Earth mistress Lilia Filippova

Girl from the Middle World Olga Egorova

Shaman from the Lower World Maria Tastygina

Warrior from the Upper World Alexandr Dyatchkovski

Warrior from the Lower World Dmitri Khoyutanov

Upper World Sovereign Dmitri Ivanov

Warrior from the Middle World,

transformed into a Monster Gavril Menkyarov

National Instruments Player Ivanida Alexeeva

Choreography Maria Markova

Text Adaptation Zoya Popova

Set Design Ekaterina Shaposhnikova
Toyuk Coach Dmitri Ivanov
National Rites Consultant Valentin Isakov
Music Innokenti Tytygynaev
Lighting Vitali Vlasov, Andrey Sofronov
Assistant Director Venera Kolesova
Technical Director Innokenti Vasiliev
Costumes Maria Tatarina
Machinist Chief Artem Osipov
Administration Prokopi Ivanov
Producer Rustam Akhmedshin

Playwright Prokopiyy Yadrikhinsky- Bedjeele
Director Matrena Kornilova

Contacts

The Olonkho Theatre
Ordzhonikidze 1, Yakutsk, Saha Republic
Russia- 677000
M: +7 176712592
E: akhmedru@gmail.com

Nabajyoti Bora's Play: Hayera Jutuki Bai

Playwright: Nabajyoti Bora
Director: Moni Bordoloi
Group: Rangamancha, Assam
Language: Assamese
Duration: 1 hr 10 mins

The Play

Jetuki Bai is a character in a famous song of Late Rudra

Barua. Jetuki lives in a village situated at the bank of a river and her presence is a must on every occasion. She takes responsibility of everything from weaving on the loom to singing marriage songs. Young Naren and Tileswari were in love but their parents were opposed to their relationship. Jetuki, to whom Tileswari was like her daughter, persuaded both their parents to agree to their relationship.

But Jetuki Bai has a past... When she was a young girl, Jetuki fell in love with Bolai when he came to their village for fishing. They got married. One day Bolai went somewhere for a few days and did not return. She tried to find him but there was no information of his whereabouts. Jetuki gave birth to a girl child Sonpahi. After a while there were floods in the village and she lost her child too. From then on, Jetuki started working and helping all the families of the village, and spreading the spirit of humanity among the villagers.

Director's Note

Jetuki Bai (sister) of the river-bank village is a known name in every household of Assam. Jetuki, whose husband has been missing for long, performs all the jobs including singing, dancing and cooking in almost all the family functions of the village. Everyone is fond of her in the village because of her selfless and ever-helping attitude. Jetuki shares the agony and joy of the villagers with a desire to help them especially at the time of distress. In doing so, she faces both obstacles and acceptance. She establishes the essence of eternal love and harmony of human being.

The Director

Moni Bordoloi is a prominent actress of theatre, TV serials and films. From 1980 to 1987 she was an actress in the Mobile Theatre of Assam. She has produced 26 episodes of a sponsored serial Karagaror Diary for DDK Guwahati, under her production house Anajori Films, for which she received the best serial award from Jyotirupa Oil India Joint Media Award. She has also produced fiction and documentary films for DDK Guwahati, and

PPC (NE). Mrs. Bordoloi is also a drama artist of All India Radio, Guwahati. She received the Senior Fellowship in 2017 from the Ministry of Culture, Govt. of India. She also received the National film Award, Rajat Kamal, for the best voice-over/narration in 2012.

The Playwright

Nabajyoti Bora was born in 1978 at Marangial Gaon of Nagaon, Assam. Till date he has penned nearly twenty one-act and full length dramas. At present Bora is working as a script writer and director of Rang Channel. He has written the screenplay of serials like Dahan, Abelir Ramdhenu, Ragini and Runjun. Some of his famous one-act plays are Phatajalar Mach, Deutar Paduli Uduli Muduli, Aa Bhaba Gahana Bana, Mahakabyar Alikhita Pristha, Jot Khusura Hoi Jiwan, Thupali Godhuli Rupali Banhi, and Charialit Eti Prasnabodhak. He has also written the story and screenplay of an Assamese feature film Ajanite Mone Mone.

The Group

Rangamancha, a cultural organization, was established in the year 2000 by a group of active theatre workers. The group has staged several plays in Assam and participated in the Northeast Theatre Festival 2016 at Gangtok. Some of the group's popular productions are Mogribor Azan, Upahar, Akal Bodhan, Ajak Jonakir Jilmil, Thikana, Upapath, Lalukxula, Moi Jen Ek Rodor Bilap, Kakhyapath, Jibanar Ramdhenu, Bhupali Godhuli Rupali Banhi and Hayera Jetuki Bai.

Cast & Credits

Hebang Upakul Bordoloi
Naren Nilutpal Baruah
Bhola Chandan Baruah
Bolai Mantu Gogoi
Boiragi Upamanyu Bordoloi
Jetuki Moni Bordoloi
Lakhimai Moon Saikia
Tilswari Atlanta Sarma
Sonpahi Barsha Gohain

Soru Jetuki Chayanika Bora

Art Direction Nuruddin Ahmed

Assistant Nilut Pal

Costume Ragini Bordoloi

Make-up Prasanta Bora

Assistant Bakul Bora

Light Design Tapan Kumar Barua

Property In-Charge Amshuman Sarma

Team Leader Ram Krishna Sarma

Music Direction Upakul Bodoloi, Yachinur Rahman

Playwright Nabajyoti Bora

Director Moni Bordoloi

Contacts

Rangamancha, Guwahati

C/o Manmath Barua, House No.13,
Uttanayan Path, Eachal, Six-Mile,
Guwahati – 781022 Kamrup, Assam

M: +91 9435559404, 8638210564

E: monibordoloi05@gmail.com

Arun Yumkham's Play: Turel Wangmada

Playwright: Arun Yumkham

Director: H. Shatananda Sharma

Group: Raag Tarang Mandal, Imphal

Language: Manipuri

Duration: 1 hr 10 mins

The Play

Desperately seeking her lost spouse, a woman reaches the bank of a river. She wants to cross the river and reach the other side. A weird boatman in a strange boat ferries her across. On the other side of the river, an occultist is performing the rites of necromancy, invoking dead souls. The woman asks the sorcerer to call upon the spirit of her lost husband. The sorcerer agrees and the spirit appears. The woman tries to talk to the spirit of her spouse, but the spirit accuses her of being unchaste, and walks away to the eternal path of dead. The woman tries to drown herself but the boatman saves her. He points his finger to the golden rays of a new day in the eastern sky.

Director's Note

In the future is an era of chaos, a catastrophic atmosphere where unpredictability is lurking everywhere. Chastity of women is a commodity. People are machines in a decaying state of sparsely populated society. In the hearts of humans, memory and pangs of separation burn like a hellish flame. Lust is not quenched even by the physical state of men and women. They are at their ugliest, maimed and tortured. Yesterday's truth is no longer the same because of the situation created by the unexpected, drastic changes.

The Director

Hanjabam Shatananda Sharma received training from his father in the field of traditional performing art forms (Courtyard Theatre). He learned various forms of Manipuri Dance from his aunt H. Aruna Devi (MSPA Awardee). In the field of theatre he received training from Late M. Surshen (NSD Alumnus). Under his guidance he researched on body motion and movement in the theatre for three years in FFLT. He got the opportunity to interact with FFLT director, Lokendra Arambam, participate in theatre workshops and play productions as an artist along with MC. Thoiba (Director BRT) and Shree N. Tiken (Musicologist). After a long theatrical journey Shri Sharma began his new ventures as a director.

The Playwright

Arun Yumkham, is a playwright who has been associated with various theatre groups and artists, musicians and dancers of the state. He has published two books of poetry collection in English and also a novel. He has written more than 100 radio drama scripts for educational programmes of SCERT, Manipur. Currently he is working as the Assistant Editor (Design) in local news daily Ireibak.

The Group

Raag Tarang Mandal was established in 1980 at Imphal East district of Manipur by Smt. Hanjabam Aruna Devi. Since its inception the organisation has been undertaking various cultural activities for the presentation and revival of the indigenous system of rare art forms including Manipuri folk dance and music, with its own resources. Under the leadership of H. Shatananda Sharma, a group of young talented artists, well-trained in various performing art forms, are producing stage plays for the last 10 years. The group's play Turel Wangmada was invited to participate at the Abhinya National Theatre Festival at Hyderabad in the month of August-2016. The play has also participated in Folk Narrative Art and Kangla Theatre Marathon 2017 at Uchiwa, Manipur and received the Best Director Award and bagged four awards in different categories. The organisation has been offering training courses, demonstration of Manipur classical and traditional art forms and its allied arts.

Cast &Credits

On stage N. Lokeshwor, Ch. Basanta, Th. Roshan, W. Amarjit, M. Momocha,

L. Ananta Kumar, M. Captain, L. Birjit, H. Jamuna Devi

Stage & Setting W. Amarjit / Ch. Basanta

Costume & Make-up Arun Yumkham / Ch. Thanbi

Light Design A. Madan Sharma

Music Assistant H. Shreedhar

Playwright Arun Yumkham

Music, Design & Direction H. Shatananda Sharma

Contacts

Director, Raag Tarang Mandal

Wangkhei Ningthem Pukhri Mapal, Imphal

Manipur- 795005

M: +91 9774214817

E: hshatananda@gmail.com

Vasant Kanetkar's Play: Jaag Utha hai Raigad



Playwright: Vasant Kanetkar

Translator: Vasant Deo

Director: Abhijeet Choudhary

Group: Swatantra Kala Group, Pune

Language: Hindi

Duration: 2 hrs 10 mins

The Play

Jaag Utha Hai Raigad is a Hindi translation of Vasant Kanetkar's Marathi play Raigadala Jevha Jaag Yete. Woven within the play is an inbuilt, terse and fine sense of controlled dramatic tension. It depicts the great Maratha King, Chhatrapati Shivaji Maharaj and his youngest son, Sambhaji struggling with the gap between the two generations. Shivaji's efforts are to keep his family united, and the young descendant's efforts are to control and consolidate the huge

legacy and empire. The play unveils the rich Maharashtrian culture, and the heritage of a bygone era.

Director's Note

The Maratha Empire of the 17th century is the backdrop of this play and its key players are Chhatrapati Shivaji Maharaj and his youngest son Sambhaji. This epic is a witness to the acute and tense relationship between father and son. While the former cannot allow their dynasty to be divided, the latter is burdened by the task of a huge empire and legacy he has descended from. The situation holds true even today, with the rift in families due to greed and the choice of nuclear families. The play's text opines that had Shivaji succeeded in keeping the royalty together, the Maratha dynasty would have ruled much longer. I have tried to recreate the glorious era of Marathas on the stage. I feel more such Marathi plays could be translated for a Hindi speaking audience. Besides Vijay Tendulkar and Mahesh Elkunchwar, regional Marathi playwrights like Vasant Kanetkar and Sanjay Pawar too have a treasury of plays that can be produced in other languages.

The Director

Abhijeet Choudhary completed his graduation from Delhi University. He did a course in direction and editing. He started his theatre journey with Arvind Gaur's Asmita group and later shifted to Pune, where despite many hurdles and challenges he formed the Swatantra Kala Group in 2006. He has directed Hindi films Pune TC, Godse to Gandhi etc., and several full-length Hindi and English, one-act and street plays, one of which (on pirated CDs and DVDs) attracted appreciation from production houses. His play Suno Suno sketches the resilience of migrants, and another play is constructed on gathered personal and real voices and experiences of slum dwellers. Abhijeet has conducted workshops for the differently abled. He was the broadcasting editor with Zoom channel and a press reporter for DD News.

The Playwright

Vasant Kanetkar (1922 – 2000) born in Satara, Maharashtra was a Marathi playwright. His father, Shankar Keshav Kanetkar, was a well-known poet. After completing his education, Vasant was appointed as a lecturer in Nasik. His first play, Raigadala Jewha Jag Yete, was widely acclaimed and achieved recognition from audiences and the Government of Maharashtra as the best play of the year. He won the National Award for the film Ansoo Ban Gaye Phool. He was awarded the Padma Shri in 1992 for his literary astuteness and writing-craft.

The Group

Abhijeet founded Swatantra Kala Group in Pune in 2006. The group focuses on contemporary and socio-political issues through its numerous performances and practices. It has performed at various public and private institutes of education including FTII, IITs and NDA. It is known for its repertoire of community-based theatre and was invited by the UK Parliament for engaging in community-service through theatre. Some of its noteworthy productions are Jis Lahore Nahin Vekhya Wo Janmeya Hi Nahin and Andha Yug,

Cast & Credits

On Stage Ashwin Sharma, Chezan Lawyer, Dhanashree Heblkar, Prem Gowda,

Hennu Khanna, Ronak Kabra, Suyash Kukreja, Krushan Doshi, Mehul Dubey, Shreyansh Sanghvi, Shivraj Zumble

Back Stage Suraaj Nikaumb, Rishabh Jain, Rishabh Sarwate, Arun Jagtap, Manshi Bajpayee, Garima Mishra, Aniket Toro, Vijay Ratna Gongle, Buntly More, Varsha Israni, Renuka Gatelwar, Rishi Bhonde, Shahrukh Shaikh

Producer Yuwaraj Shah

Playwright Vasant Kanetkar

Director Abhijeet Choudhary

Contacts

Swatantra Kala Group

Girichaya Society, HIG 4, Janwadi Gokhale Nagar
Pune, Maharashtra – 411016
M: +91 8329696186
E: krushandoshi843@gmail.com